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# THE R.A.M. MAGAZINE

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R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1



## Ralph Vaughan Williams

O.M., M.A., D.MUS.,

### Commemoration and Funeral Service

Westminster Abbey, September 19

H.M. QUEEN ELIZABETH was represented by Sir Arthur Bliss (Master of the Queen's Music). Educational, Musical and Social Services throughout the country were also fully represented and the vast congregation completely filled the Abbey. Sir Adrian Boult conducted the London Philharmonic Orchestra augmented by Trumpeters of the Royal Military School of Music under Lt.-Col. David McBain, O.B.E. The Westminster Abbey Choir was directed by Sir William McKie and Dr. O. H. Peasgood was at the organ.

### THE MUSIC

Five Variants of "Dives and Lazarus" R. Vaughan Williams

Concerto for Two Violins .. .. . J. S. Bach

FREDERICK GRINKE, DAVID MARTIN

Pavane, Galliard, Epilogue (from "Job") R. Vaughan Williams

Sentences .. .. . W. Croft

Psalm CIV .. .. . Chant, Lord Mornington

Anthem "Lord, let me know mine end" .. Maurice Greene

Hymn "Come down, O Love divine" (Down Ampney)

R. Vaughan Williams

Anthem "O taste and see" .. .. R. Vaughan Williams

Hymn "All people that on earth" L. Bourgeois, arr. R. V. W.

### AFTER THE BLESSING

Fugue in E flat .. .. . J. S. Bach



SIR THOMAS ARMSTRONG writes:

The Service in the Abbey was a most memorable and moving occasion, and few musicians can ever have been accorded a demonstration of love and admiration more complete than that which was given to the memory of Vaughan Williams in this Commemoration. Every section of the music profession was represented, together with an enormous field of amateur music-making; and the atmosphere in the Abbey was one that could only have been created when the hearts of all taking part were deeply stirred.

The music, which (apart from Bach) was wholly English, was well selected and splendidly performed, and many musicians who did not know Greene's anthem "Lord, let me know mine end" were profoundly impressed by this work and by the burial Sentences to the music of Croft. There was also something eminently suitable in the choice of Psalm 104, with its concentration upon those wonders of nature which had so deeply affected the character and music of the composer.

The whole service, from the Anglican chant by Lord Mornington to the extracts from Vaughan Williams' "Job," added up to something that was peculiarly English and could not have been experienced anywhere else in the world. This is as it should be; and anything else would have been totally inadequate to express the feelings of those who attended the service.

### Kathleen Ferrier Scholarship

The Royal Philharmonic Society's *Kathleen Ferrier Memorial Scholarship* for 1958 has been awarded to Maureen Jones.

### Distribution of Prizes

by H.R.H. The Duchess of Gloucester

July 18

On the arrival of Her Royal Highness, the National Anthem was played and the Principal then presented his Annual Report :—

### Principal's Report

Your Royal Highness :

May I first extend to you the warmest welcome to the Royal Academy of Music, assuring you of the pride and pleasure that we feel in the interest that you take in the institution of which you are President.

I am glad to say that in the Governing Bodies of the Royal Academy of Music there have been no changes this year, and I should like to take the opportunity of acknowledging with gratitude the time and ability that is expended upon the affairs of the Royal Academy of Music by the very distinguished persons who guide its administration. One of our number, Sir Denis Truscott, has filled during this year the important office of Lord Mayor of London, and we have watched with admiration the distinction with which he has discharged the complex and varied obligations of this office.

From the teaching staff, Mr. Jack Brymer, Miss Anne Cullen and Mr. John Field have resigned for personal reasons. We part from them with regret and with thanks for what they have done for the Royal Academy.

Mr. James Lockyer, Mr. A. H. Winter and Mrs. Constance Phillips have retired, and here again our regret is accompanied by sincere appreciation of the work that they have done for our institution. Mr. James Lockyer was appointed to the staff in



1912. Throughout these 45 years he has instructed with exemplary thoroughness the viola players who have formed his classes—a musician of wide experience, high standards and generous personality.

We have been hard hit by deaths. Dennis Brain, Eric Coates, Thorpe Bates, Katherine Goodson, Alec Rowley, Roy Russell. These are honoured names, and in some cases, world-famous ones. The musical profession honours them; and many people in the Royal Academy will think of these colleagues not merely with respect and regret, but with deep, personal feelings.

Appointments to the staff include Mr. Reginald Kell, who has returned, I am glad to say, after being absent in America for some years, Miss Janet Craxton, admired daughter of an admired father, Mr. James Iliff, and Mr. Peter Watts. These artists constitute a valuable addition to our professorial staff.

Since I last reported to you, Madam, Mrs. Beamish has taken over the duties of the Lady Superintendent and already conferred great benefits on the Royal Academy.

I have to record with great regret a serious accident which has involved Miss Astra Desmond in a long absence from her classes. I am glad to say that she is making a good recovery: but convalescence from such a serious accident is bound to be a long process.

One of our most honoured professors, Norman Allin, was included this year in the Birthday Honours List, and I should like to congratulate him and also Mr. Clifford Curzon upon the distinction that Her Majesty the Queen conferred upon them. The Royal Academy of Music is indeed fortunate in those who serve it on the professorial staff, and in the day-to-day needs of its organization and domestic life. I express to all my colleagues my appreciation of their able and loyal work for our institution, and I should like to emphasise my own personal obligations to the Warden, Mr. Foggin, and the Secretary, Mr. Creber.

During the year, the Committee of Management has signed the leases which will give us for 21 years the use of three houses in York Terrace. We hope by this means to provide about twelve additional rooms which the Royal Academy very badly needs in view of the larger number of classes that it now provides. The expense of this undertaking is great, and careful calculations had to be made before the Committee of Management decided to undertake this responsibility. It was felt, however, that the maintenance of our standards of musical education made it necessary for us to face the obligations and risks that were involved in this decision.

Since we last met for the Annual Prize-Giving, the Duke's Hall has been wholly redecorated, and you will have noticed that curtains have been hung, and that the organ has been totally transformed as to its exterior by having its pipes covered with gold leaf. This expensive operation was paid for by a most generous gift of Mr. Hilary Chadwyck Healey. Mr. Chadwyck Healey has long been a devoted friend of the Royal Academy, and I should like to express to him our warm thanks for the great help that he gave us, not only by defraying the cost of the gilding, but also by contributing to the cost of the curtains which have so much improved the appearance and to some extent the acoustical properties of the hall.

During the year, the Academy has received a number of gifts and benefactions, among which is one from Mrs. Goetz for a first recital in a London concert hall, or for the acquisition of an instrument: a generous benefaction by Mrs. S. S. Payne is directed towards the cost of the production of operas in the Royal Academy. There have also been many miscellaneous gifts of music and instruments to the Royal Academy, and I should specially like to mention the gift of a Pressenda violin which we received from Miss Henderson. When people leave instruments to the Royal Academy, they generally express the wish for these instruments



to be lent to promising students for a time, but Miss Henderson especially asked that her Pressenda violin should be given outright to a promising player, and her generous wishes are being fulfilled by the gift of this instrument to Kenneth Sillito. For all these benefactions, I should like to express our thanks. Nothing is more striking than the evidence of affection for the Royal Academy and the devotion to music that are provided by these gifts and benefactions.

A group of the composer's friends presented the Royal Academy with the portrait of the late Sir Granville Bantock which you see near the door. The portrait of Ebenezer Prout has been lent to us for a limited period by the Incorporated Society of Musicians, to whom we express our thanks.

You have in your hands, in the programme of the Prize-Giving, a record of the successes that have been gained during this year, but I should like to add to these the names of some students who have specially distinguished themselves. Miles Baster won a *Boise Scholarship*, and is going to study in the Juilliard School. Mary Mills has won an *Italian Government Scholarship*; Irene Robinson and Irmeli Rawson have won *German Government Scholarships*; Janice Williams and Lolabelle Wong have been awarded *Belgian Government Scholarships*.

In international competitions, Beryl Kimber reached the Finals of the International Competition at Moscow, Oswald Russell reached the Finals of an International Competition for pianists in Naples, and Thorunn Trygvason reached the Finals of the Tchaikowsky Competition in Moscow which was won by the 24-year old American Van Cliburn. As Thorunn Trygvason at the time of the competition was only 18, we felt that she had gained great distinction by reaching the Finals at all, and her playing, I know, was much admired.

The *Royal Philharmonic Society Composition Prize* was won by

Barry Moss for a composition entitled "Essay for Orchestra." The results of the competition for composers held under the Patron's Fund of the Royal College of Music have not yet been announced, but we have good hopes of success in this competition.

You will have read in the Press that the Students' Orchestra of Great Britain which was very largely built up from the four London colleges of music has had a great success at the Brussels Exhibition. Its performances have been very highly praised by critics of many nations. When the orchestra of the Juilliard School played in London, a writer in the *Daily Telegraph* took the opportunity to make some disparaging comments about the orchestral training given to students in our London schools. I feel that this critic now has the opportunity to make the apologies which the occasion seems to call for, but I have little confidence that he will do so.

I should like to conclude by saying a few words about the general question of music as education and music in education, with special reference to the responsibilities of an institution like the Royal Academy of Music. People often ask how many students we have in training at the Royal Academy of Music, and whether we expect that the profession will be able to absorb all those who pass through the courses of the Royal Academy and the similar courses provided by other institutions. Questions have recently been asked in Parliament to the same effect. It is naturally impossible to give any precise answer to enquiries of this kind, though I am inclined to think that the community will be able to absorb during the next generation as many well-qualified professional musicians as we are able to supply, provided that these musicians are persons of initiative willing to work in the provinces and in music education in the widest sense.

With the increased leisure that is likely to become available for many citizens owing to automation and other tendencies in



industry, it will be necessary for our citizens to be educated in the use of their spare time. Unless people are going to spend many hours a week watching sport or television, there will have to be an immense effort to direct into channels of craftsmanship or the fine arts a part at least of the skill which exists among ordinary people and is not exercised in the discharge of their daily duties.

Music, in its essence a social art, is one of the ways by which people can best find a congenial outlet for their artistic energies, and many lives are being enriched every day by activities of a non-professional kind in music. But these efforts need to be directed and assisted by professional musicians who are sufficiently expert in their art to provide good models for performance, but not too proud to concern themselves with amateur music and to gain the confidence of those who are keen, but not highly trained. Some professionals are mistakenly ready to look down upon this kind of effort: but I feel sure that work of this kind will become increasingly important within the next generation, and will require the skill of a large number of well-qualified persons.

There is no doubt that a career on the concert platform is becoming daily more difficult to achieve. Comparatively few artists are able to make a complete living by concert performance. But this is not necessarily a bad thing; and there is still a field for public performance on a more modest and limited scale, for those who are also able to add to their earnings by teaching, writing or other ancillary activities.

I regard the Royal Academy of music as a conservatoire of international status and also as a place of general education. I welcome the attitude of those education authorities who are willing to give this education to suitable candidates without relating it to some particular form of teacher-training which imposes limitations and restrictions upon the curriculum. The Education Act of 1944 laid upon education authorities the duty

of contributing towards the spiritual, material, mental and physical development of the community by securing that efficient education throughout the three stages of the system should be available to meet the needs of the population in their area. The Act does not state that this education has got to be directed towards the provision of any particular class of practitioner in the professions concerned; and this breadth of intention should be respected.

During the last 20 years there has been a complete revision of the view held in University circles about music as a subject in education. Up till the end of the war, music was not treated in any University as a means of education comparable with those basic subjects like philosophy, classics, history, mathematics, which have long been recognized all over the world as forming a suitable basis for a complete education. Music was excluded from the corpus of University studies because it was not held to be educational in the full meaning of the word. Since 1940 this attitude has been wholly revised, with the result that in Oxford and most other universities music may now be taken as a Finals Honours School, and has equal status with the classical and historical studies. This is because educated people have become convinced that the discipline of music is in itself an educational discipline comparable with other long-established disciplines. Well! Sauce for the goose is sauce for the gander, and if this attitude applies to music in a University, it must also apply to music in an academy of music; and the basis of my hopes for the Royal Academy is that music will be regarded by those who work in the Royal Academy as a general education as well as a concentrated effort to achieve high standards in music as a performing art.

It may be that a proportion of those who pass through the Royal Academy will ultimately find their life work in spheres other than musical ones. Many will marry and have homes and families. Some will turn from music when they leave the Royal Academy



into other branches of activity. But I believe that those who have had a successful career in the Royal Academy will be as well equipped to undertake the duties of a well-educated citizen in any walk of life as will those who have received the general education of a University. Technical training and education in the widest sense are not exactly the same thing, but they have elements in common, and it is one of the requirements of an education in the fullest sense that it should incorporate the stern discipline of practical craftsmanship in one form or another. This is why the boy or girl who receives a classical education in one of the great Universities will have to spend much time in writing verses in dead languages. It is also why the student of English literature will have to study philology and Anglo-Saxon. These are the technical requirements that give precision to the whole course of discipline.

Conversely it is one of the characteristics of a good technical training that it should include enough of the general basic and philosophical background that underlies any well-directed activity to save it from the danger of narrowness and lack of vision. I hope that in the Royal Academy of Music these considerations will not be overlooked.

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A programme of music followed:—Andante and Rondo capriccioso for Piano, *Mendelssohn* (Dale Bartlett); Songs by *Purcell* and *Vaughan Williams* (Nigel Wickens); English Dance for Violin and Piano, *B. Dale* (Miles Baster, Dale Bartlett).

In proposing the Vote of Thanks to the Duchess of Gloucester, Mr. Goodhart-Rendel said that we gave this most gratefully to Her Royal Highness for coming to the Academy as she did year after year, but the "vote of thanks" was not just for coming to the Academy at Prize-Giving, but for Her Royal Highness's

continuing interest and the inspiration that this had given through the years. He reminded the audience that as artists, they had among them a distinguished artist in the Duchess of Gloucester herself, and he was very grateful to Her Royal Highness for coming.

Her Royal Highness briefly replied.

## Concerts

ORCHESTRAL CONCERT—June 3. Conducted by Clarence Raybould. Overture "Benvenuto Cellini," *Berlioz*; Concerto in D minor for Violin and Orchestra, *Sibelius* (Carmel Kaine); Symphony IV, *Brahms*.

CHAMBER CONCERT—June 12. Quartet in F for Oboe, Violin, Viola and 'Cello, *Mozart* (Catherine Smith, Miles Baster, Veronica Leigh, Rohan de Saram); Quartet in D minor for Two Violins, Viola and 'Cello, *Sibelius* (Andrew McGee, Edwin Dodd, Irmeli Rawson, Charles Ford). Trio in D for Piano, Violin and 'Cello, *Beethoven* (David, John and Peter Willison).

CHAMBER CONCERT—June 26. Chacony in G minor for Two Violins, Viola and 'Cello, *Purcell* (Ysobel Danks, Prunella Sedgwick, Veronica Leigh, Jocelyn Gale); Quintet (MS.) for Two Violins, Viola and Two 'Cellos, *Timothy Baxter* (Carmel Kaine, Jane Pamment, George Turnlund, Christopher Gough, Brian Duke). Octet in E flat for Four Violins, Two Violas and Two 'Cellos, *Mendelssohn* (John Georgiadis, Andrew McGee, Sydney Mann, Louis Ultman, Peter Lewis, Norris Bosworth, David Edwards, Charles Ford).



SECOND ORCHESTRA—July 8. Conducted by Maurice Miles and members of Conductors' Class: Lewis Lambert, Kenneth Rafferty, Paul J. Neville, Marvin von Deck. Movements from Symphonies II, IV, VI, V. *Beethoven*; Concerto V (movts. II, III) for Piano and Orchestra, *Beethoven* (Frances Holmes; Concerto for Clarinet and Orchestra (movts. II, III), *Mozart* (Odette Hudnott); Overture "Prometheus" *Beethoven*.

OTHER CONCERTS—During May, works by *Brahms*, *Halvorsen*, *Milhaud*, *Prokofiev*, *Kodály*, *Ravel* and *Bloch* were performed by Marion Bridgeland and Teresa Hetherington, Alison Clements and Peter Grummer, Irene Robinson, Klara Bakony and Ian Macpherson, Christopher Gough, Georgina Smith and Sydney Mann with Valerie Pardon.

### Matthay Centenary Celebration

In addition to the programme of music presented by Dame Myra Hess, Irene Scharrer, Denise Lassimone, Vivian Langrish and Ernest Read at the R.A.M. on June 11 these speakers were heard:—

#### SIR THOMAS ARMSTRONG

It would be impertinent of me to welcome you here in a place that is your own home, but I may be allowed to say what a pleasure it is to see so many members of the Royal Academy gathered together for the purpose that we have in hand. The fulness of your support for this venture is a most striking testimony to the influence exerted by the man whose memory we are gathered to honour.

When our plans were first discussed, a professor whom I respect asked why any such commemoration should be proposed. "We have had hundreds of distinguished professors," he said. "Why single out one for this special honour?" I quite understood his

point, for I am one who wholeheartedly believes in "praising famous men and our fathers that begat us"; indeed, I should be glad to commemorate all the distinguished men who have served the Royal Academy in its long history.

But there is, after all, something rather special about Tobias Matthay and the influence he exerted. In Vienna, fifty years ago, there were many teachers of the pianoforte, but only one Leschetizky. In England, fifty years ago, there were many teachers of the pianoforte, but only one Matthay. Moreover, this evening's programme will show, I think, that Matthay was more than a highly gifted teacher of the piano. He may not have been a truly creative composer, but he was a truly musical one, and the compositions that you are to hear in a few minutes are such as many of us would be proud to produce; and the fact that in this respect Matthay had gifts much beyond those of a highly successful pianoforte teacher is, I think, the real reason for the tremendous influence that he exerted. This influence, I should say, was due to his success in inspiring a large number of talented young artists with a living fire of musicianship which enabled them to live a personal and creative artistic life, and to hand on something of Matthay's inspiration with their own personal contribution to the world at large.

A great deal of what Matthay taught was fairly common property among technicians, but it is true, when all has been said in criticism, that Matthay was "the first man to produce a technical system based on the most minute analysis of the actions and the inactions 'of competent performers'. His monumental work, 'The Act of Touch', when first published in 1903, started a controversy which has continued ever since."

Much harm was done to his reputation by some unwise admirers who pretended that everything he taught was a personal discovery of his own—a claim which he would never have made for himself.



Moreover, he had a faculty amounting to genius for making things which are simple to demonstrate seem obscure and difficult when described in print. This is forgivable, as all those will agree who have themselves tried to explain in clear terms technical methods that are easy enough to demonstrate, but difficult to analyse. It may also be added that some of Matthay's most obscure explanations are lucidity itself compared with many present-day psychological attempts to explain what goes on when we play the piano.

I think the reason why Matthay was a great teacher was because he had peculiar insight into the problems of gifted performers, an immense love of music, and a creative musicianship of great distinction.

I should like to thank all those who have helped us in the preparation of this programme, many of them close associates of Tobias Matthay, and I am specially glad that the occasion has served to bring together at the two pianos these much-loved pianists, who many years ago were the first to begin that popularisation of two-piano music which has made such progress all over the world.

When I was a little Chapel Royal boy about forty-eight years ago, my father had the foresight to send me as a pupil to the Matthay School in Wimpole Street. I had the good fortune to be taught by Ernest Read. He gave me a lot of music that was much too difficult for me, but immensely stimulating. I can never thank him enough for being the first to introduce me to Debussy, one of the great creative experiences of my life. He also gave me as a present on my twelfth birthday a copy of the libretto of Strauss's "Rosenkavalier", which was then being conducted in London by Sir Thomas Beecham. I read it with interest, but not, you'll be glad to hear, with full understanding; since I have come to understand it, I have often wondered what his motive was in

giving this particular work to a boy of twelve, and whether the gift was a wholly suitable one. In any case, I was most grateful, and still am.

When I went to the Matthay School, and sat long hours in the passage waiting for my professor to arrive, some beautiful young ladies, whose names are now famous throughout the musical world, and the gifted young men who were their colleagues, used to come and go, playing the piano wonderfully and dazzling my youthful eyes with their charm and brilliance. Matthay would be proud of them to-day, as they are proud to have been associates of his; and in the Royal Academy, we are proud and thankful to have had Matthay as a professor. We wish to remember him with honour, forgetting those unfortunate occurrences which we now understand too clearly to be tempted to apportion blame or praise. There comes a time when old controversies may be allowed to pass into oblivion, and this evening we can remember only the great contribution that was made to English music and indeed to the whole world of music by those distinguished men who worked in the Royal Academy in the early years of this century; their memory is honoured by us all.

#### HAROLD CRAXTON

##### *Matthay as Teacher*

It is my privilege to talk a little about Tobias Matthay as a teacher. His teachings are generally accepted and, to quote Matthay's own words twenty-five years ago, "The basic principles of my teachings have become so much common knowledge, that they are no longer attributed to me".

Matthay realised the two great governing principles, or ideals, so essential for a teacher. The first is neatly stated by Montaigne, the old French essayist, who wrote—"The true teacher must



allure the affection and entice the appetite". The second governing principle is that the pupil goes to school, or comes for a lesson, in order to make mental effort under criticism.

Matthay knew that without affection for music there could be little hope of mental effort to solve musical and muscular problems. And Matthay had an intense love of music and through his wonderful insight allured one's affection for all kinds of music, and enticed one's appetite for more and more work. Unlike so many would-be clever people, who can see *through* every composer, and cannot see *into* one, Matthay saw the good in music of all kinds old and new. He was at all times the champion of the new writings and insisted that they could not be fairly judged, until we were familiar with their new idioms. He was not blind, however, to the weaker moments of certain works and felt that here the art of the performer could be put to the test and come to the help of the composer.

Matthay in his lessons was always concise and to the point, and his method of teaching, influenced by the style of Socrates, the questioning which encourages mental effort in order that the answer might receive the most helpful and constructive consideration and criticism.

He felt that with many teachers there was a very careless manner of speech. The pupil plays a melody or passage a little too loudly, the teacher protests. "Not too harsh a tone please." The pupil, in the manner of Socrates may answer, "Exactly how harsh do you want it?" The teacher then says "Not harsh at all"—or—"Do not argue!"

Matthay loved to set one thinking with such questions as "How do you begin a phrase well?" It seemed that whatever one answered was wrong, even if one recited half a chapter of his book! But the simple truth of the matter was "You begin a phrase well by leaving off the last phrase well".

This approach was typical. If notes were brought in too soon it was because the last notes went out too soon! If you came in late, it was because you went out late!

His continual encouragement to the pupil to make mental effort under criticism and to be always on the alert was one of the fundamental reasons for Matthay's success as a teacher. And, to use Matthay's own words again, "It is only by repetition of the same point under various aspects that facts are brought home and grasped. But a genius may not need treatment—he may see things in a flash of intelligence". So Matthay realised that the triumph of the teacher was not with genius, but with those less gifted. How true this is, we all know.

His perseverance in teaching was unbounded. Time was no object, the effort never slackened, the difficulties must be overcome, even though it might be for the sheer joy of overcoming it and getting things right at last. Once I was kept waiting for a 6.30 p.m. lesson until nearly 7.30 p.m. Matthay's teaching room was over the waiting room, so I heard all the trouble overhead. When he came down, he apologised and said that he had had such a stupid pupil, it had taken him thirty-five minutes to get one tricky rhythmical point right at last. But, he said pathetically, "I know it will be all wrong again in the morning, but I got it right to-night!"

Deep in his heart throughout his life was his thought for the child pianist. They must begin the right way, and all teachers of integrity surely realise the almost sacred responsibility of the precious talents that are entrusted to their care. In the early days the seeds are sown of the way of work, the way to develop the ideal muscular approach, so that the growing musicality may be able to express itself to the full at all stages and perhaps in later years achieve greatness.

One sometimes hears or reads half truths that have an air of profundity. Here is one I have read "Once the Psychology of

music is understood, technique becomes natural". It sounds quite good, but let us paraphrase it slightly from the point of view of the reciter, or elocutionist "Once the Psychology of Shakespeare is understood, you need not have your adenoids removed".

Matthay was always anxious that the early technical foundation would prevent the danger of muscular adenoids and allow the growing musical psychology to be easily and truthfully expressed. And to his last years, though busy with advanced artist-pupils, his heart was still with the young beginners.

Felix Swinstead and I had the joy of working with Matthay on a series of elementary teaching books called *The Approach to Music*. Matthay insisted on doing the very first book in order to be sure that the child started right. And how thorough he was, even to drawing a design for the cover of the book for beginners. But here his innocent and childlike enthusiasm led him astray slightly. He had noticed how some ducks and geese, bred at his Surrey home, moved with such bodily freedom in the direction of each step they took, and those he felt to be in keeping, and an illustration of his fore-arm rotational freedom. And so with delight he showed to Swinstead and me a charming drawing of a stately goose with a duck on either side. "We must have this as a title cover," he said gleefully. "Certainly not," we said, "not with the names of 'Matthay, Craxton, Swinstead' in large type above." We pointed out that every child who had the book would say, "That's Matthay, the old goose in the middle, and Craxton and Swinstead are the waddling ducks each side of him". "I had not thought of that," Matthay said. So a new cover was designed and "Waddling Duck and Geese" went inside with an appropriate tune.

All teachers and performers realise that progress is dependent upon the manner, or art, of practice. Here are some of Matthay's words of guidance or advice about this all-important matter.

"Practice does not consist of playing through a passage hundreds of times slowly or quickly and often thoroughly wrong, but in trying to find out all about it musically and technically—every note of it for the sake of the whole—where its emotion and beauty lies—what are the required inflections of Tone, Duration and Time to bring that beauty to the surface, and what are the precise technical means you must employ for that purpose. Finally playing itself—Performance means actually doing this all the time, so that the musical beauty of the thought shall come through."

And now I must end my tribute to a great teacher whose genius altered radically the whole system of pianoforte teaching in this country, and whose principles are the basic teaching of this great Academy. Two-thirds of our present piano staff are either old pupils, or pupils of Matthay pupils, and so his influence will be kept alive for many a year, and the name and work of a great man, to whom so many of us owe so much, will be remembered with the deepest gratitude.

#### DAME MYRA HESS

##### *Matthay—a tribute*

In these days, it seems hardly plausible that one's fate could be challenged by a horse-drawn vehicle; but it was on the top of a pale green bus, drawn by a pair of horses, that my friendship with Uncle Tobs was sealed. The challenge lay in the fact that we met at a bus-stop in St. John's Wood Road exactly half an hour after the lesson was supposed to begin at the Royal Academy of Music. It needed audacity to take such a risk at the age of thirteen but I had learnt by experience that Uncle Tobs would always appear on that particular bus. It became a regular rendez-vous every Tuesday and Friday, and I can still see his shoulders shaking with laughter when I climbed to the top of the bus to sit beside him. The talks on these rides helped me to overcome my extreme shyness, and gave me courage for the forthcoming lesson; and I



was soon to learn that there was something more important than the timing of a bus.

I must have shown some degree of musical promise when I first went to Uncle Tobs, but also a serious lack of rhythmical control. At the informal meetings at his house in Arkwright Road, Auntie Jessie (Mrs. Matthay) would say "Yes, the little Hess girl is talented, but what a pity she runs away with herself".

How vividly I remember these first lessons, when he explained the outlines of his teaching. I was bewildered, as I had never really learnt how to think; also in those days he was apt to speak in a very soft voice, which made it all the harder for me to grasp these new ideas.

In later years I used to tell him that I was one of the slowest pupils he ever had. "Nonsense," he said, until I reminded him of the unforgettable occasion when, after a long dissertation, punctuated by his asking "Do you understand?" and my answering "Yes" a few times too often, Uncle Tobs put his face near mine and said "Yes, what?" The cat was out of the bag, and I had a moment of shameful embarrassment, knowing that I deserved a scolding for dishonesty as well as stupidity. But Uncle Tobs rarely scolded, and I was to learn from then onwards of the tolerance and endless patience, born of his love of teaching.

He was meticulous in every detail of technique; no carelessness was ever overlooked, but the whole aim of his teaching was to make us independent and to create our own interpretation. So great was his happiness if we gave a convincing musical performance, that he would forget the part he had played in bringing this about, and that without his wonderful guidance we might never have gained freedom or reached maturity. My own life and work have been enriched beyond measure by his teaching and example, and Uncle Tobs is always at my side when I play.

I wish I could give to those who did not know him a true picture of the richness of his personality; his incredibly wide range of interests covering everything from the latest scientific discoveries to the education of his adored little dog. Especially during the war years, his house on the hill-top in Surrey was an oasis of peace and sanity, and a magnet which drew the most amazing assortment of people around him.

And there was always time for humour; how lucky the few of us were who were present at Christmas time, when he would reveal himself as a born actor, in a series of unforgivably far-fetched charades, acted either alone or assisted by his dog. They were on a par with his glorious flashes of absent-mindedness and he loved telling the story against himself of the occasion when he entertained a friend at a restaurant. The next day, he realized with horror that he had forgotten to pay for the lunch. When he telephoned to apologise, his friend said "I didn't mind your not paying, but you ate all my vegetables!"

I could go on and on recalling memories of this great and beloved man, but I must not prolong this programme.

I was very touched when Dr. Armstrong asked me to contribute a personal appreciation on this moving occasion, and I know how happy Mr. Matthay would be that the Institution, which he loved so well, remembers him tonight with devotion and gratitude.

. . . . .

Mr. Arthur Alexander, F.R.A.M. contributes these reminiscences:

**I Remember Matthay**  
by his pupil  
Arthur Alexander

TOBIAS AUGUSTUS MATTHAY—"Uncle Tobs" to innumerable pupils and friends (the terms are synonymous), was born in the



unromantic neighbourhood of Clapham on the 19th February, 1858. In this same year, too, was born a pioneer in quite another department of musical research, Arnold Dolmetsch, who, curiously enough, became a comparatively near neighbour of Matthay in the Haslemere district where the latter lived for the last thirty years or so of his life. Matthay's father was Professor of German at the R.A.M. where he himself studied and taught for some sixty years. At first, he was a Professor of Harmony and Counterpoint; later, and for many years, he taught only second study piano pupils. But with these he was so successful that he was given first study pupils with results known all over the world.

I shall never forget the occasion of my first piano lesson so many years ago (I was a private pupil for a few months before entering the R.A.M.). Taking one of London's last horse buses from Westbourne Grove to Finchley Road, I climbed up the steep incline of Arkwright Road to his house, and rang the bell. From within came an unearthly clanking. This was followed by a slow and mysterious opening of the door—but there was no one to be seen. I was terrified. At last a pupil appeared and said: "Mr. Matthay says you are to come in". I did so. It was then that I noticed a peculiar wire contraption, and a few cocoa tins along the wall. By the piano, close to this wall, was a heavy lever that set wire and cocoa tins in motion. This was Uncle Tobs' contrivance to spare the old servant in the basement the trouble of coming upstairs.

Matthay was tall, but very stooping—his arms were long and he had enormous hands. His bald and quite flat head was fringed at the back with long—and for many years—light-coloured hair. His complexion was youthful and healthy, and it seemed that only his chin ever required shaving. He wore a moustache and glasses (he was very short-sighted). His brown velvet coat, oatmeal tweed trousers and Harris tweed overcoat were particularly noticeable in the days when professors wore frock coats and silk

hats. (My composition professor relaxed a little in the summer—he wore a dingy straw boater with *his* frock coat.) Matthay's expression was that of a kindly German professor of the old school. His movements were quick and shuffling—his entry into a room blowing kisses, was *allegro agitato murmurando*. In cold weather he wore an overcoat as a rug when the rug was not handy, and on his hands, mittens. After my first visit, I told my mother that not only was he mad, but that he was so shaky and frail, that it was unlikely that he would last more than a month or two. In actual fact he enjoyed almost perfect health for another thirty-five or forty years.

His strange husky voice was unforgettable. From a long series of buzzing sounds (*legatissimo*), accented words stood out here and there. At first (hence my comment above), I could understand almost nothing, however, once accustomed to those strange mumblings, I found them both expressive and helpful. Uncle Tobs was capable of the amazing feat of giving a whole lesson without the use of a single intelligible word.

His greeting and farewell took the form of a brushing glissando kiss. I well recall my embarrassment at being kissed in Oxford Street at a busy time of the day, and worse, the terrible occasion when he rushed on to the platform of the Queen's Hall and embraced me as I left after playing *The Emperor*. And I remember "V.W." telling me with amused horror, that he was once kissed by Uncle Tobs! I should like to have seen that.

Matthay's patience and kindness were inexhaustible, and his explanations of musical and technical problems could not have been more lucid (so unlike some of his books).

His enthusiasm for music of all kinds was quite wonderful. The only occasion on which I have known him cut short a lesson (they frequently lasted two hours) was when he felt he must rush away for the performance of a new orchestral work. All music



was his field—from the Elizabethans to Stravinsky and Bartok, and these he was teaching in his eighties.

Uncle Tobs was apparently tireless. A masterpiece, however well-worn, remained to him a thing of beauty and permanent freshness. He taught for over seventy years with enthusiasm for music quite undiminished. Sometimes, in demonstration, he was given to interpretative exaggeration and restlessness of treatment. I recall an amusing example of another kind when, in explaining at considerable length to a pupil in front of a number of others the disastrous effect of allowing uncontrolled arm weight to fall from a height on to the keys ("It might break a string"), he proceeded to demonstrate; but in this case, alas, the control was insufficient, and off went a bass string like a gun. Uncle Tobs' laughter fully equalled that of the explosion. Matthay almost never lost his temper, but he could be sarcastic, and he never spoke ill, I think, of other pianists.

And how he disliked the expressions "Matthay System" and "Matthay Method". "Method and System," he would say, "Yes", but he insisted that his contribution had been to systematise (or, as I once told him, System-Matthay-ise) the natural laws that lay at the root of all correct muscular actions in piano playing. You all know something of the principles he formulated, principles that have revolutionized piano playing, particularly in English-speaking countries. But of equal importance, and very much less generally recognised, is the fact that he was the first to insist on the outstanding importance of rhythmic progression to definite landmarks, by means of tone gradation, time inflexion, and duration, without which music must be insensitive and almost entirely meaningless. "Towards!" he would exclaim in a characteristic muffled shout. How illuminating were those moments when, playing a work to him for the first time, one approached a subtle modulation or an exotic harmony too hastily. "Don't gobble it," Uncle Tobs would exclaim. "Taste it—

Yum-yum." Or, at the expansive spread of a melodic line,—*"Generous, generous,"* he would cry, waving his outstretched arms.

His behaviour before one gave a recital was quite extraordinary. He would rush "presto" into the artists' room—give one a staccato kiss and say: "*Lovely audience—lovely piano—wish I were playing myself—music—rhythm—plenty of time—remember the pedal—enjoy yourself*", and diving into his pocket—"Eat an apple" (which gave one indigestion, but which he assured one contained helpful phosphorus). Then there were the sudden leaps from the chair at the side of the piano—the muffled shouts and sudden pushes. "*Pa-pa, pa-pa*" for quick repeated notes, accompanied by bangs on the side of the piano. On some occasions these sforzando "*Pa-pas*" were reinforced by a mouthful of the driest possible biscuit crumbs, which covered one's head like fine snow. Uncle Tobs was always profuse in his apologies. Other memories stand out. One is a visit to him at his hill-top home of High Marley. Walking the two or three miles from Haslemere, I caught sight of a Don Quixote-like figure mounted on a donkey, the legs almost touching the ground. I was carrying a heavy case laden with unfamiliar music which I knew would interest him. "Drop that case," he yelled. In fright I did so. When he came up to me he explained that nothing is more damaging to playing than to carry a heavy weight—how very true this is, though often unavoidable. And once I saw him conduct a concert piece of his for piano and orchestra like a frenzied and insane spider. There seemed four arms at least waving wildly in all directions without any clearly recognisable beat.

In Iona where I spent part of a summer holiday with him and his wife ("Auntie Jessie") and some of her relations (he insisted on paying all my expenses), we once went bathing—Uncle Tobs in a long very old-fashioned blue horizontally striped bathing costume. He was without his glasses. Suddenly he picked from the sea an enormous branch of sea-weed and crowned and quite obscured



the head of a complete stranger (a middle-aged woman), mistaking her for one of our own party. An angry scene followed with Uncle Tobs horribly embarrassed.

My final visit to the old man was in 1944, when he was eighty-six.

"Do you know my Variations?" he enquired.

"Yes", I said cheerfully.

"When did you hear them?"

"Well, it must be some time ago".

"Then you must have forgotten them!"—(triumphantly).

And straight-way he sat down and played them. Those he especially enjoyed he played twice—the performance took an hour and a half. I was quite amazed by the vitality and firmness of finger displayed. They were still present at eighty-six, as were also the high spirits that were invariably an integral part of him.

From this wonderful personality and born teacher—with whom I studied for over five years—one learnt to listen to and not merely to hear oneself; to listen both for—and to—quality and amount of sound; to learn to teach oneself; to analyse both music and technical processes. One learnt also not to dissipate one's energies at the keyboard, particularly after sound point had been reached; to depress and not to hit the key, and so much else. Above all, one learnt to love and live music for itself alone.

### Notes and Comments

The Academy has joined warmly in congratulations from representatives of musical activity throughout the country which have reached its Principal since his Knighthood was conferred. We feel that such honours are reflected upon the institution itself.

The Principal appeared on Television on July 12 in the programme *Monitor* (which is devoted to the Arts) when he inter-

viewed Van Cliburn, the American pianist who won the *Tschai-kovski Competition* in Moscow earlier in the year.

It would be superfluous here to remind readers how great is the loss sustained by music-making of every sort by the passing of Dr. Vaughan Williams. Due tributes, both personal and to his work, have been paid by distinguished speakers and writers everywhere. The B.B.C. interrupted its arranged programme to permit Sir John Barbirolli to speak movingly about his friend and fellow-artist: "the greatest British composer of our time and the beloved genius of English music". There followed a performance of the *Tallis Fantasia* by the Hallé Orchestra and two recorded movements from *Job* conducted by Sir Adrian Boult. On September 14 an hour of recorded memories and appreciations by intimate friends and associates was given in Home Service. The Commemoration and Funeral Service in Westminster Abbey on September 19 were also broadcast.

We at the R.A.M. cherish happy memories of his visits during recent years. When in 1953 he came to distribute the prizes he showed his wonted care for all his juniors, not only in everything he said but by taking his stance informally at the side of the platform, enabling the assembled prize-winners to hear equally with his audience in front. Reminding us of the advantages provided for us he said: "I am asked: 'How do you justify that?' My answer is: I don't try to justify it." Summing up his philosophy of Music and Life he added: "You have got to go out into the world to preach the gospel of music and show the ultimate realities of which Plato spoke; the real essence of our being. But you cannot do that unless you show what music really is. And we hope to teach you how . . . That is what I believe we are really here for."

A delightful portrait appeared in the *Sunday Times* recently showing him at 86 (with Mrs. Vaughan Williams beside him)



together with another G.O.M. of English music, Lionel Tertis, who is 81. They were rehearsing together the composer's *Flos Campi*, dedicated to Mr. Tertis 32 years ago, in preparation for the King's Lynn Festival.

This is how we shall like to remember him.

Dr. Percy Scholes, who recently died at the age of 81, has left us a monumental series of books whose purpose is the spread of musical interest and knowledge. In addition to many designed for students and for the young, his encyclopaedic works include *Oxford Companion of Music* (now in its ninth edition and described in *Grove* as having "the most extraordinary range of musical knowledge ever written and assembled between two covers by one man") *Oxford Junior Companion of Music* and *Oxford Concise Dictionary of Music*. In a more general literary field he also wrote *The great Dr. Burney* (James Tait Black Memorial Prize 1948) *The Life and Activities of Sir John Hawkins* and *The Puritans and Music in England*. He made public, also, research into the origins of our National Anthem.

The occasion and the man met happily. At the time when facilities of all sorts for hearing music were so rapidly increasing, intelligent people everywhere needed more than mere appeal to the ear. The pioneer work of Stewart Macpherson and Ernest Read was making phrases such as *Musical Appreciation* and *The Ordinary Listener* of current use. About this time Oxford University Press founded and developed specialized departments such as Medical and Music. This secured the co-operation of Humphrey Milford and Hubert Foss and the results are upon our shelves in abundance.

Scholes had an attractive style; his diction was free from academic formality, was often colloquial and sometimes enlivened by a

salty humour for which he, as a lexicographer, would have claimed notable precedent.

### Some Centenaries

The reminiscences of Tobias Matthay which we print on pp. 42—56 will be appreciated equally by those who were privileged to know him with those to whom his is only one of the great names from our past.

Robert Newman's name will always be associated with that of Sir Henry Wood and the great work they began together in 1895. Its value is increasingly evident through all the 64 years.

Newman was a fellow-student with Wood at the R.A.M. in the eighties and was trained as a singer—indeed at least two musicians survive who as boys sang with him at Hampstead Parish Church in the nineties under James Shaw (father of Geoffrey and Martin) who then performed major choral works there. It was stated in a *Times* 'fourth leader' that Newman was chosen by Parry to create the name-part in his *Job*; but the part was written for Plunket Greene who sang it at the première in the Gloucester Festival of 1892. Newman's was more probably the first London performance. The conclusion of *The Times* article summed up the story of his collaboration with Wood: "How well Newman's purpose has succeeded can be seen from any Promenade syllabus of today".

Mr. W. W. Thompson, who was Newman's assistant during his last ten years, wrote in *Musical Times* and *Radio Times* of his memories of the great partnership and spoke about it in the Home Service on July 25.



Dame Ethel Smyth was born in London in 1858 but was trained in Germany where most of her works were first produced. Her *Mass in D*, however, had been performed under Barnby at the Albert Hall in 1893. It was not again heard here until 31 years later (at Birmingham and Queen's Hall). Her operas alone—*The Forest* (Dresden, Covent Garden, New York 1901-3), *The Wreckers* (Leipzig, Prague, London) and *The Boatswain's Mate* (London 1916)—might justify what a critic of today has said: "she gained a position unique in musical history". But she wrote also chamber and orchestral music, a concerto for violin and horn and some choral works including *Hey Nonny No!* for choir and orchestra.

Sir Thomas Beecham, in *Music Magazine*, gave us a vivid sketch of her masterful personality as he knew it. Her dynamic temperament expressed itself in ways other than music. For, as he told us, during the Suffragette rising, after throwing bricks through the windows of Cabinet Ministers, she spent two months in jail. When he visited her there he found her fellow-rebels in the courtyard singing a *Song of Freedom* (!) with Ethel conducting with a toothbrush from an upper cell window. There was a sequel to this: a concert in Queen's Hall attended by many hundreds of women all of whom had the score of *March of the Women* and sang lustily, conducted by Ethel in her usual kimono. The scene, viewed from the organ loft, is not to be forgotten. Some of our older orchestral players may remember it—and the party which followed.

Ethel Smyth has another claim to fame. She was the only person who ever forced Sir Henry Wood to begin his rehearsals late. It was her exasperating habit to rush in at the last moment to stick on to the band parts little slips containing alterations. She never altered the score, however, and Sir Henry told us he lost a bet over the matter!

Her volumes of reminiscences are admirably written and most entertaining.

## Opera

### The Marriage of Figaro — Mozart

July 10, 11, 14, 15, 1958

It is said that when Mozart's *Marriage of Figaro* was first produced at the National Theatre, Vienna, on May 1, 1786 almost everything was encored so that the time of performance of the opera was nearly doubled. Such were the feelings at the Opera Class production last July, although we are rarely allowed such liberties in the Opera House these days. The Producer, Miss Dorothy Pattinson, and the Conductor, Mr. Myers Foggin, supported by two excellent casts and a fine orchestra, provided four evenings of first-rate opera.

The whole plot of *Figaro* is centred around *Susanna*, she is the mainspring of the action: we heard two fine portrayals of the difficult role by Diana Cooper and Soo Bee Lee, who were each highly successful in very different ways. *Susanna's* letter duet with the *Countess* (Angela Jenkins and Ursula Connors) was each night one of the highlights. Surely this is one of the most beautiful duets in all opera.

Gloria Jennings and Jean Evans as *Marcellina* and Sylvia Mansell and Christine Anger as the youthful *Cherubino* all did good work and provided their due share of fun.

The men, on the whole, were more restrained than the ladies and seemed to take longer to warm to their task. The part of *Figaro* is for the completely uninhibited artist with a perfect sense of timing and highly developed feeling for comedy, and the *Count* must give the impression of being a highly respectable aristocrat, whilst in actual fact his behaviour leaves much to be desired.

Lawrence Neely and Alistair Sutherland, David Bowman and George Johnson, all did fine work and gave much pleasure in their several ways.



*Dr. Bartolo* (Alwyn Horscroft and Gerwyn Morgan) and *Don Basilio* (Martin Taylor and Richard McDiarmid) were competently portrayed but with differing degrees of success. *Antonio*, the gardener (Kenneth Reynolds and David March) and *Barbarina*, his daughter (Jean Dodd and Ann Lucas) were most effective each night.

The Recitative singing (sensitively accompanied on the Harpsichord by the Conductor) was of a high order, and the Chorus and Ensemble singing distinguished throughout. This is often the case in student performances, for much more time is spent in rehearsal than in many a professional production.

The Sets (designed and painted by Jennifer Agnew) were excellent. The clever choice of colour, and the fine build-up to the beautiful set for Act III in the Castle, with its gold drape, pillars and chandelier was most cleverly conceived. Mention should be made also of the Stage Manager, Alwyn Horscroft, and his assistants and of the Director's assistants, Terence Lovett and Rex Stephens for their share in the success of the production.

Once again the opera class have set a very high standard, a standard which is not only maintained but improved year by year.

We saw many fine qualities showed by the various artists, acting ability, natural charm and vivaciousness, vocal quality and control, intelligence and innate musicianship, all these and more, combined with the hard work of those responsible for the production, gave us another *Figaro* of which the Academy is justly proud.

Norman Tattersall

## In Honours List

KNIGHT BACHELOR—Thomas Henry Wait Armstrong, M.A., D.MUS. (OXON), HON. R.A.M., Principal, Royal Academy of Music

D.B.E.—Maggie Teyte (Mrs. Margaret Cottingham) F.R.A.M.

C.B.E.—Norman Allin, F.R.A.M.

J. F. Thistleton, Lately Org. Sec., Musicians' Benevolent Fund.

## R.A.M. Club Dinner

The Annual Dinner of the Club was held this year in the Duke's Hall of R.A.M. on June 24. The President (Sir Thomas Armstrong) was in the Chair and among the guests were:—

Dr. & Mrs. Greenhouse Allt, Sir John Barbirolli, Mr. & Mrs. T. E. Bean, Prof. Thomas Bodkin, Gen. & Mrs. R. L. Bond, Mrs. Moir Carnegie, Miss Harriet Cohen, Sir Wm. Coldstream, Mr. & Mrs. Edric Cundell, Mrs. B. J. Dale, Mr. Robin Darvin, Mr. & Mrs. Alan Frank, Lt-Col. W. Loudon Greenlees, Dr. R. Hilton, Mr. Alwyn Horscroft, Mr. & Mrs. Frank Howes, Mr. & Mrs. R. J. F. Howgill, Sir Ian & Lady Jacob, Sir Gerald & Lady Kelly, Mr. & Mrs. Alan Kirby, Dr. & Mrs. J. F. Lockwood, Mr. & Mrs. L. H. Macklin, Sir W. & Lady McKie, The Rev. Peter Morgan, Sir B. & Lady Ormerod, Prof. Edna Purdie, Mr. Harold Rutland, Capt. & Mrs. J. Shrimpton, Lady Thatcher, Mr. W. Graham Wallace, Mr. & Mrs. W. Forsyth Whaley, Lady Jessie Wood, Mr. & Mrs. Leslie Woodgate.

THE CHAIRMAN proposed the toasts of *H.M. The Queen* and of *H.R.H. The Duchess of Gloucester*, President of R.A.M. *The Royal Academy of Music* was proposed by SIR GERALD KELLY with response by the CHAIRMAN. NOEL WICKENS (accompanied by THE PRINCIPAL) then sang songs by Purcell, Vaughan Williams and Warlock, after which *The Guests* was proposed by SIR BENJAMIN ORMEROD with a response by PROFESSOR THOMAS BODKIN.



#### Presentation to Mr. A. Hermann Winter

During the tea-party after the Prize-Giving on July 18, the Principal presented the gift subscribed to by all the staff to Mr. A. H. Winter on his retirement. Unfortunately, Mr. James Lockyer could not be present to receive his presentation owing to a professional engagement.

Egerton Tidmarsh

#### Incorporated Association of Organists

At the annual Congress of the Incorporated Association of Organists held at Exeter in August Sir Thomas Armstrong (a former Organist of Exeter Cathedral) was elected President. Dr. Eric Thiman, Organist of the City Temple, was elected a Vice-President. The President of the Exeter Organists' Association is the present Cathedral Organist, Mr. Lionel Dakers, a past student of the R.A.M., which was also represented by Dr. A. J. Pritchard and Mr. Hugh Marchant.

H.M.

#### Births

BISHOP—On May 7, to Eileen Betty (*née* Roe) and John Bishop, twin daughters—Lesley Ann and Susan Jill.

MISCAMPBELL—On February 27, at Bromley, Kent, to Sheila (*née* Wilkinson) wife of R. Pennall Miscampbell, a son—Richard Thomas, brother for Christopher.

#### Marriages

WHITEHORN—ROGERS—On April 12 at Watford, Pauline Whitehorn, G.R.S.M., to Timothy Charles Rogers.

PEDLEY—FRY—Helen Pedley (Woodford-Green) to E. V. Fry.

WALKER—MANSON—On July 12, in Musselburgh High Church, John M. Walker, B.MUS. (Lond.), F.R.C.O. to Shirley Manson, B.SC.

#### In Memoriam

##### Margaret Burke Sheridan, F.R.A.M.

1889 – 1958

Margaret Sheridan was born at Castlebar, Ireland, and, after successes there, a benefit performance at the Theatre Royal, Dublin, enabled her to come to the R.A.M. in 1909. She studied here under William Shakespeare. When she met Marconi in London he is reputed to have said: "This is the voice that I have been waiting all my life to hear". On his advice she then went to Italy for further study. After appearing as a deputy in Milan she made her début in Rome, at the age of twenty-one, in *Madame Butterfly*. She re-appeared in that rôle at Covent Garden first in 1919 and later as *Iris* in Mascagni's opera of that name.

In the late nineteen-thirties she retired from the theatre and settled in Ireland, where she died. Her last visit to London was in 1952 to be present at the début of another young Irish soprano, Veronica Dunne, in *La Bohème*.

She was elected F.R.A.M. in 1928

##### Thomas Thorpe Bates, F.R.A.M.

Thorpe Bates was born in London and after studying at the Guildhall School of Music came to R.A.M. in 1906 where he worked under Dr. Lierhammer.

He appeared at Promenade Concerts under Sir Henry Wood and at many provincial festivals, taking important baritone parts. He also sang with great success in light opera: *Maid of the Mountains*, *The Yankee Princess*, Montague Phillips's *Rebel Maid* and other such works.

He was elected F.R.A.M. in 1924



### Eugene Goossens (Sen.) F.R.A.M.

1867—1958

Eugene Goossens, senior, who died recently at the age of 91, was the father of the distinguished family of musicians: Leon (oboist), Sidonie and Marie (harpists), Sir Eugene (composer and conductor) and Adolphe (horn player) who died from wounds in 1916. He himself was son of a former Eugene Goossens, born at Bruges in 1845, who directed the Carl Rosa Opera Company during its most flourishing period.

Eugene II, born at Bordeaux, served the Carl Rosa Company as did his father, and also became conductor of the Burns-Crotty, Rousbey and Moody-Manners companies. His reputation as one of the most efficient and versatile opera conductors was maintained through many years but in later life he had been active only as a teacher. As recently as last February he appeared at a concert during which a new work composed by his son Eugene III was performed by his eminent children. He was greeted by a special burst of applause which he mistakenly took to be directed to his children.

### Lady Beecham (Betty Humby) A.R.A.M.

Lady Beecham, who died in Buenos Aires on September 2, began playing as an infant prodigy at the age of seven and became an accomplished concert pianist. In 1920, when ten, she gained an *Associated Board Scholarship* at the R.A.M. where, studying with Matthay, she made brilliant progress. In succession she took *Blakiston Memorial Prize* (1921), *Sterndale Bennett* and *Charlotte Walters Prizes* (1922), *R.A.M. Club* and *Elsie Horn Prizes* (1923), *Dove* and *Frederick Westlake Prizes* (1924) and *Janet Duff Prize* (1925). Her first public performance was at

Queen's Hall at the age of 12. She afterwards studied with Schnabel.

After her marriage to Sir Thomas Beecham she frequently appeared on the concert platform under his conductorship. Early in the war she toured America to raise money for Great Ormond Street Children's Hospital, where her brother was plastic surgeon.

### Joseph Holbrooke, F.R.A.M.

Joseph Holbrooke, who has died at the age of 80, was born at Croydon and studied at the R.A.M. under Frederick Corder and Frederick Westlake. His output of compositions was very large and varied. The first important work was *The Raven*, produced at the Crystal Palace by Manns in 1900. This was followed by a number of other works of similar character. He had an affinity with Edgar Allan Poe and often based his works on those poems.

His vivid imagination, stimulated by tragedy, led him into a borderland approaching sometimes the morbid or the grotesque. Among his more generally acceptable works were fanciful sets of variations on popular melodies, some of which (such as the *Three Blind Mice* set) became very popular at Promenade concerts. He wrote also a great deal of chamber music, other instrumental pieces and songs as well as choral works such as *The Bells*, produced by Richter.

His association with Lord Howard de Walden (T. E. Ellis) as his Librettist produced an opera trilogy *The Children of Don* (London 1912) *Dylan* (London 1914) and *Bronwen* (Huddersfield 1929). Two of these were given at Salzburg and Vienna.

He had a penchant for extravagantly out-size orchestras including unusual extra instruments. A story is told of his searching Paris with Sir Thomas Beecham for a player of the bass-sarruso-



phone which was considered indispensable for the performance of a curious work *Apollo and the Seaman* which Beecham was to conduct. Some of us have a hazy and distant memory of a work of his played at Queen's Hall in which he included in the orchestra a consort of eight or ten concertinas. But their effect was not very apparent.

Even from his early student days he was prolific and showed great independence in thought and action, which made his upward journey still more steep. Cyril Scott has recently told us that as a controversialist he was a forceful fighter with the pen. Although he fought against the academicism of former times and was then an arch-innovator, he had no use whatsoever for those of today whom he called "the excruciationists".

His music does not often appear in programmes nowadays but five of his works have been recorded by Decca.

### Professorial Staff

The University of California announce that Sidney Griller, F.R.A.M., first violin of the Griller String Quartet, will become Director of its Berkeley Symphony Orchestra

*American Music* (June issue)

### R.A.M. Club

#### Alterations to List of Members

#### Town Members

Bowie, Dulcie R., 120B Hamilton Terrace, St. John's Wood, N.W.8. (*insert*)  
 Fry, Mrs. E. V. (Helen C. Pedley), 3 Winston Way, Potters Bar, Middx. (*change*)  
 Hibbert, Doris, 1 Neville Drive, N.2. (*insert*)

Robjohns, Mrs. Sydney, 12 Irema Court, Kensington, W.8. (*change*)

Rogers, Mrs. T. C. (Pauline M. Whiteham), 1 Wanton Drive, Croxley Green, Rickmansworth, Herts. (*change*)

### Country Members

Miss Ruth White, 84 Staplegrove Road, Taunton, Somerset. (*change*)

Miss D. M. Wyatt, Ravensdene, Grange Road, St. Leonards, Ringwood, Hants. (*change*)

Mrs. M. Hough, Ham Manor Caravan Park, Llantwit Major, Glam. (*change*)

Mrs. J. K. M. Rawlinson, Glenburn, Oldfied Road, Heswall, Wirral, Ches. (*change*)

Mrs. G. Maybourne, 11 Southwell Road, Widey Court, Manadon, Plymouth. (*change*)

Miss Margaret Bickall, 5 Littledown Ave., Queens Park, Bournemouth, Hants. (*change*)

Miss Anthea Cator, Brier Hay, Park View, Moulton, Northampton. (*change*)

Mrs. Royle, 9 Alandale Road, Teignmouth, S. Devon. (*change*)

### Overseas Members

Bowman, Lionel, 172 Main Road, Sea Point, Cape Town, S. Africa. (*insert*)

Christopher Hortin, 39 Avenue 10 September, Luxemburg. (*change*)

### Notes about Members and Others

PHYLLIS TATE's new Suite *London Fields*, commissioned by B.B.C., received its first performance on June 7 during the Light Music Festival of 1958, conducted by Vilem Tausky. Her Sonata for Two Pianos, played by Mary and Geraldine Peppin, was broadcast for the first time on September 6.

JEAN HARVEY played Rachmaninov's 2nd Piano Concerto with the B.B.C. Northern Orchestra on June 14.

THE LATE HERBERT MURRILL's Cello Concerto (dedicated to Casals) and other Orchestral, Chamber Music and Songs were heard from B.B.C. stations during July.



BRIAN GOODWIN, wrote enthusiastically from Pietermaritzburg during July to tell us of multifarious work there, especially as Director of Music at Cordwalles School. Many of his boys proceed to Michaelhouse where they carried off 70 per cent of musical distinctions. He is also kept busy with organ recitals, broadcasts, lectures and Summer schools. He was most satisfied that his mother was able to attend the R.A.M. Club Dinner in Duke's Hall. A further letter announces his appointment as Director of Music at Hilton College, one of South Africa's foremost public schools.

FRITZ SPIEGL, Cherry Isherwood, Peter Katin, Iris Loveridge, Joyce Rathbone and Edith Vogel took part in "Midsummer Madness—a Romp before the Proms—being a Mammoth Concert of Comic and Curious Music" at the Albert Hall on July 17. The programme was rich and rare and the fun fast and furious!

YORK BOWEN's *Festival Overture* (1929) received its first broadcast performance, B.B.C. Symphony Orchestra under Walter Susskind, in the Home Service on July 20.

MONTAGUE PHILLIPS's *Overture In Praise of my Country* was played by the B.B.C. Northern Orchestra under Stanford Robinson on August 1.

ARNOLD RICHARDSON's recorded organ recital from Albert Hall was broadcast in Home Service on August 3.

ALEC ROBERTSON spoke in Home Service on some of the music played at Promenade Concerts during August.

PHYLLIS SELICK and Cyril Smith gave a recital for Two Pianos (Three Hands) at Truro on July 15. They were interviewed by Maria Eitler in *Saturday Night on the Light* on July 19. Phyllis Sellick told us how they have adapted their performances to the use of three hands instead of four. Their ingenuity was displayed in an example from Saint-Saens' *Carnival des Animaux*, written for four hands, in which it was impossible to detect that only three hands were used.

MURIEL KEMP, Anna Lightbown and Norman Tattersall gave a Song and Two-Piano recital at Truro on June 13. Roy Teed was accompanist. At Miss Kemp's pupils' recital on July 23 forty pupils played in a very eclectic programme, Anna Lightbown

played the *Rondo* from Beethoven's C minor Concerto and Miss Kemp provided second-piano parts.

EILEEN REYNOLDS sends us a report of the Tenth Anniversary of her Rhodesian College of Music which occurred in July. During the period from July 1948 the College has taught 1,269 pupils and has entered for Associated Board Examinations 970 candidates with (Practical) 108 Distinctions, 182 Merits, 305 Passes. Present enrolment is 263 pupils. As Sir John Kennedy said at the opening: "It will become an integral part of the cultural life not only of Southern Rhodesia, but of the Federation as a whole".

DOUGLAS HAWKRIDGE's organ recital for the *Organ Music Society* at St. Bride's, Fleet Street, on June 26 comprised works by British composers: Russell, Birstow, Statham, Rowley, Howells and Whitlock.

NORMAN TATTERSALL, Roy Teed, Janet Craxton, Francis Routh, Garth Benson and others take part in the *Redcliffe Festival of British Music* at St. Luke's Church, Redcliffe Square, October 10-12. The programme, widely representative in variety and scope, comprises vocal and instrumental recitals, a choral and orchestral concert (Riddick Orchestra) and a Festival Evensong led by Redcliffe Festival Choir. New works by Norman Demuth, Francis Routh and Roy Teed will have their first performance during the Festival.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY, under Arthur Davison, gave three very successful concerts in the Duke's Hall last season. Denis Matthews and Hilda Bor were amongst the distinguished soloists. At the March concert Sir Thomas Armstrong presented the Society's Silver Medal to Hilary du Pré who is a Junior Student. This Award carries with it the opportunity of appearing at one of the Society's concerts; on this occasion Miss du Pré played Mozart's flute concerto in D (K314). During the summer Arthur Davison conducted the R.A.O.S. in a concert which was held in the Egyptian Hall of the Mansion House in the presence of H.R.H. Princess Alice, Countess of Athlone. Although Sir Denis Truscott, Lord Mayor of London, could only be present for a short time he came to the Duke's Hall for the June concert. In the coming season three concerts will be given in Duke's Hall. Artists include Frederick Grinke and David Martin, who will play Bach's concerto for two violins, and Phyllis Sellick, who will, with her husband Cyril Smith, play Saint-Saens'



*Carnival of the Animals.* The Competition for the Royal Amateur Orchestral Society Silver Medal Award for 1958 is open to players of the following:- Piano, Viola, 'Cello and Brass Instruments. Entrants must be under 25 years of age. The Winner will be one of the soloists in the series of concerts to be held in the R.A.M.

DENNIS MURDOCH gave the first broadcast performance (in this country) of Arnold van Wyk's (Ex-student) *Pastorale and Capriccio* for piano, in the B.B.C. Home Service.

SYDNEY BARLOW'S Mill Hill School concert took place on June 13 and 14. A well-varied programme was presented, assisted by a school orchestra of twenty players, and including the Finale to Act II of Verdi's *Aida*.

DAVID CUTFORTH, writing in September, tells of his busyness and enjoyment therein. His Maidstone Orchestral Society have given excellent programmes assisted by Peter Wallfisch and Frederick Grinke. He has also conducted performances of Menotti's *The Telephone* at Sevenoaks. At Salzburg he attended a five-week conducting course under Antal Dorati and conducted at a concert there scenes from *Don Giovanni*.

NORA CLARKE sends us from Johannesburg a copy of the *South African Music Teacher*. It contains the Report of the thirty-sixth Annual General Conference of the S.A. Society of Music Teachers and much else indicative of the fine work which goes on. Miss Clarke has been Secretary since 1946. It is encouraging, too, to notice so many Academy names in the Members' Directory.

ERNEST READ has announced the forthcoming season of his Saturday Children's Concerts at the Royal Festival Hall. In addition to R.P.O. and L.S.O. he will be assisted by Eric Greene, Gareth Morris and Dr. Eric Thiman. We congratulate Mr. Reed also upon the continuance of his work with the London Senior and Junior Orchestras, now in their thirty-third season.

JOHN M. WALKER has been appointed Assistant Teacher of Music at George Heriot's School, Edinburgh.

NORMAN DEMUTH, after adjudicating Music Classes at Yapton (Sussex), challenged the Town Crier to a Voice-carrying contest—and was acclaimed the winner.

## New Publications

- |   |                       |
|---|-----------------------|
| The Orchestra in the 18th century                     | } Adam Carse          |
| translated into Japanese (Tokyo)                      |                       |
| Country Song and Dance for Orchestra (Augener)        |                       |
| "We wait for Thy Loving Kindness"                     |                       |
| arr. SSAA by Enid Hugh-Jones (O.U.P.)                 | .. W. McKie           |
| "Pedalo" for Piano (Grade V or VI) (Chester)          | Felix Swinstead       |
| Teaching Mime (Methuen)                               | .. .. Rose Bruford    |
| Music for Mime (Methuen)                              | .. .. Barbara Lander  |
| "Venus and Adonis" John Blow, Arkright ed. (Williams) |                       |
| arr. and orchestrated by                              | .. .. Julius Harrison |
| Sonata for Piano (Op. 26) (Augener)                   | .. .. Alan Richardson |
| Sonata in A minor for Organ (Augener)                 | .. .. Alec Rowley     |
| "A Course in Musical Composition" Part IV (Bosworth)  |                       |
|   | Norman Demuth         |



## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.



CHAPTER I

THE first of the great principles of the human mind is the principle of identity. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is the same thing, and it is the principle that the same thing is not the same thing.

CHAPTER II

THE second of the great principles of the human mind is the principle of contradiction. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is not the same thing, and it is the principle that the same thing is the same thing.

THE third of the great principles of the human mind is the principle of the excluded middle. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is either the same thing or not the same thing, and it is the principle that the same thing is neither the same thing nor not the same thing.

THE fourth of the great principles of the human mind is the principle of the law of non-contradiction. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is not the same thing, and it is the principle that the same thing is the same thing.

THE fifth of the great principles of the human mind is the principle of the law of contradiction. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is not the same thing, and it is the principle that the same thing is the same thing.

THE sixth of the great principles of the human mind is the principle of the law of the excluded middle. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is either the same thing or not the same thing, and it is the principle that the same thing is neither the same thing nor not the same thing.

THE seventh of the great principles of the human mind is the principle of the law of contradiction. This principle is the foundation of all knowledge, and it is the basis of all reasoning. It is the principle that the same thing is not the same thing, and it is the principle that the same thing is the same thing.